

CHEERS INDIANA  
BREWING IN THE CROSSROADS OF AMERICA  
A CREATIVE PROJECT  
SUBMITTED TO THE GRADUATE SCHOOL  
IN PARTIAL FULFILLMENT OF THE REQUIRMENTS  
FOR THE DEGREE  
MASTERS OF ARTS  
BY  
ROBERT PATRICK MEHLING  
CHAIRPERSON: CHRISTOPHER FLOOK  
BALL STATE UNIVERSITY  
MUNCIE, INDIANA  
July 2014

## **Part 1: Problem**

According to an Indianapolis Star article on January 24, 2014, twelve breweries are planning to open their doors this year, just within the Indianapolis Metropolitan area alone. (Sikich 2014). From this article, it is apparent that local breweries are on the rise and are gaining immense popularity. Since the late 1970's there have been a large resurgence of local breweries, called "Craft Breweries", across the United States, Indiana included (Brewers Association, 2013.). This growing trend in Indiana requires special attention, thus leading to the creation of Cheers, Indiana: Brewing in the Crossroads of America, which includes a documentary titled Indiana in a Pint.

"Cheers Indiana: Brewing in the Crossroads of America" explores the evolution of brewing and local beer in the state of Indiana. The documentary includes not only the history of breweries in the state, but also the culture of local and craft breweries as well. The documentary covers specific points such as the goals of the Brewers of Indiana Guild, the existence of friendly industry camaraderie between area brewers, and the worrisome bursting of the brewing bubble<sup>1</sup>. My goal is to provide the public with a comprehensive understanding of this trend, primarily, through the use of digital imagery and primary interviews. In addition, I wish to inspire an audience to become interested in the topic of brewing in Indiana. He also hopes they gain an appreciation of the role local brewing plays in creating a sense of local pride and an Indiana-centric community. I examine how previous projects explored the topic, with none of them addressing brewing in Indiana in a comprehensive manner. I believe this methodology is important to increase understanding of the overall Indiana brewing culture.

---

<sup>1</sup> The theoretical point where too many breweries exist to sustain the current market demand.

I am providing the completed documentary to show the history and the culture of brewing in Indiana, so that people may become aware of the growth of Indiana's craft brewing culture and the benefit of such places. I also examine the purpose of documentaries as a genre to get this information to an interested audience. In this paper, I intend to put a spotlight on craft brewing in Indiana and detail why there is a need for a comprehensive documentary of the subject. This paper includes a literature review on works relating to brewing in Indiana and the instances of documentaries to cover such topics. My paper details the methodology related to the documentary's production, while providing the results of the research. Finally, I include a review of the project as a whole, with suggestions for future projects through lessons learned through the production of the documentary.

As evidenced by the rising number of rising number of breweries, craft beer is indeed growing throughout the United States of America. When prohibition was in effect from 1920 to 1934, breweries were forced to close or change their production output. When prohibition was ended, the brewery industry was decimated with far fewer numbers. Those numbers declined further as breweries were bought and closed. Today, the number of existing breweries is a far cry from the handful of breweries that existed throughout the country after prohibition and until the end of the twentieth century. According to the Brewer's Association (2013), craft beer grew 15% in volume and 17% in sales in the year 2012. It equates to 6.5% of total beer volume and 10.2% of total sales. 2,347 breweries were in existence providing over 108,000 jobs. Indiana follows a similar path, although starting relatively late in the game. With its first craft brewery opening in 1989, Indiana now has over 60 breweries in operation with, as mentioned above, at least

another dozen on the way (Sikich 2014). This is in contrast to two Indiana breweries in the 1980s (Ostrander & Morris, 2011). The surge in Indiana breweries is the rebirth of an industry that was dwindling for decades after the end of prohibition. Indiana will have access to locally brewed beer from breweries across the state.

It is important to recognize a distinction between local breweries and craft breweries, although such a distinction might not be noticeable by the average consumer. While they are often the same, this is not always the case. The Brewers Association defines in strict terms on what they consider a craft brewery. According to the association, craft breweries must be small, with an “Annual production of 6 million barrels of beer or less” (Brewers Association); independent, with “Less than 25% of the craft brewery [being] owned or controlled (or equivalent economic interest) by an alcoholic beverage industry member who is not themselves a craft brewery” (Brewers Association); and use traditional ingredients in their products, “A brewer who has either an all malt flagship (the beer which represents the greatest volume among that brewers brands) or has at least 50% of its volume in either all malt beers or in beers which use adjuncts to enhance rather than lighten flavor (Brewers Association). The association labels breweries that do not meet this definition “regional breweries” (Brewers Association). Although the terms did not exist, historic Indiana breweries would have been defined as regional local breweries rather than craft breweries, due to the size of production and beer recipes. While the current number of Indiana breweries is growing, they are different than the historic breweries; smaller and producing different styles of beer. Each current Indiana brewery meets the Brewers Association’s definition of a craft brewery.

With this growing number of craft breweries, I believe it is important to address the growth of the industry through a digital format, video. *Indiana in a Pint* uses high quality cameras and equipment to construct a narrative through means of a documentary film, using a completely digital workflow. Through digital technology, I had the opportunity to engage an audience into an interesting area of cultural significance in Indiana. Documentaries provide a medium to show this aspect to a willing audience. They serve as valuable tools of informing audiences on a diverse range of topics, regardless of size or scope, as evidenced by the popularity of *Blackfish* (2013)<sup>2</sup> or *Somm* (2012)<sup>3</sup>. With the rise of affordable digital technologies, such as high definition cameras, high quality lighting and audio equipment, it is easier than ever to create documentaries without requiring incredibly large budgets. Because of this, the ability to produce documentaries becomes available to all. While not everyone will be able to produce quality films, it enables the creation of documentaries such as *Indiana in a Pint*.

## **Part 2: Literature Review**

*Indiana in a Pint* is neither the first documentary on the subject of Indiana brewing and I suspect that it will not be the last. Several other visual narratives have covered the Indiana brewing and in this section, I examine the projects that have been done previously. I also review the literature on both Indiana beer history and documentary theory, in particular the purpose of documentaries.

### **Analysis of Previous Projects**

---

<sup>2</sup> *Blackfish* (2013) covers the dangers of keeping whales in captivity,

<sup>3</sup> *Somm* (2012) covers the trial of a group of individuals training to be Master Sommeliers in the area of winemaking.

As local brewing has risen in Indiana, so have the multitude appearances in everyday media, including multiple documentaries, consisting of professional productions and student projects. One such professional documentary was produced by Bloomington's PBS affiliate, WITU, *Hoosier Hospitality: Craft Beer* (2011). The production covered a wide range of Indiana beer related subjects, as the back cover of the DVD explains:

Host Anita Johnson interviews brewery leaders John Hill, Nick Floyd, and Doug Dayhoff about their craft beer experiences. Author Douglas A. Wissing explores the history of beer in Indiana. We will meet Frank and Julie Forster, along with Mark Snelling, at the family owned Bee Creek Brewery...Also included are three lessons with brewer Clay Robinson and Chef JJ Boston on basic craft beer ingredients, pairing food with craft beer, and how to get started making your own beer... Additionally, Brewers of Indiana Guild President Ted Miller explains the growth of Indiana's craft beer industry with a visit to one of Indiana's largest beer tasting festival (*Hoosier Hospitality*).

The covered topics all relate to Indiana brewing but remain unconnected from each other. They cover as many segments as they possibly can in the length of the program, attempting to cover every aspect of Indiana brewing. While the show covers topics similar to the ones discussed in this creative project, *Hoosier Hospitality: Craft Beer* is not a documentary in the traditional sense, but described as a "program," as in what is normally shown in Public Broadcast stations, as described on the back of the case (*Hoosier Hospitality*). The show jumps around sporadically dealing with each topic separately, clearly divided by title cards. In one section, the show covers the impact of

local and then in the next section, it revolves around female brewers. This causes a lack of a cohesive narrative story line, not allowing the story to evolve throughout the length of the program. The program uses a host, Anita Johnson, to progress the narrative of the show, rather than letting the interview direct it through their content. She directs the interviewee in what to say through preplanned conversations. She remains on screen during the interviews, putting audience attention on her as well as the interview subject.

Indiana Brews (2012), a documentary produced by students at Indiana University Purdue University Indianapolis briefly covers a wide variety of topics on Indiana beer. The film briefly discussing the history of beer as an alcoholic beverage, but mostly focuses on the current brewing scene, as it exists today. Indiana Brews uses a combination of narration, sit-down interviews, and street interviews to move the documentary forward. The film starts with a brief history of beer in general, and then narrows to explore brewing in Indiana specifically. The film progresses to discuss different breweries, bars, and festivals that occur in Indiana, such as Sun King, Triton, Brugge Brasserie, Tomlinson's Tap Room, Winterfest, and others. Some sections include an interview with those involved; while at other times, the topic is discussed solely through a voice over narration. Some of the breweries are covered very in-depth, such as describing the lineup of beers the brewery offers. Each topic is covered in isolated sections divided by title cards. The documentary focuses mostly on events and breweries around the Indianapolis area, but briefly goes outside the area to cover "Dark Lord Day".<sup>4</sup>

Both of these productions exist in an expository style of documentary filmmaking as defined by an Introduction to Documentary (Bill Nichols, 2001). This style of

---

<sup>4</sup> "Dark Lord Day" is the one-day of the year where 3 Floyds Brewery in Munster sells their celebrated stout to those who have purchased tickets.

documentary addresses the topic in a matter-of-fact manner. Nichols writes, “The expository mode addresses the viewer directly with titles or voices that propose a perspective, advance an argument, or recount history” (p. 105). This is done through the use of “voice-of-god commentary”, or narration and “voice-of-authority commentary”, or interviews (p. 105). This approach is common in historical documentaries and other documentaries that primarily use b-roll footage. Although *Hoosier Hospitality: Craft Beer* and *Indiana Brews* do it differently, they both approach the subject of Indiana brewing with authority through the use of narration and interviews.

In terms of the creation of historical documentaries, no one has shaped and changed the field like Ken Burns. In recent decades, he has gained renown for his historical documentaries on a variety of topics: *The Civil War* (1990), *Baseball* (1994), *Jazz* (2001), *The National Parks: America’s Best Idea* (2007), *Prohibition* (2011), and others. His films use still images, narration, and imagery to create compelling historical documentaries that do more than simply detail history, but connect viewers to the thoughts, records, and memories, of those involved. For *The Civil War*, he “found 16,000 photos of the civil war... The innumerable spectacular paintings of the civil war were a second resource. All of these were brought to life by spoken testimony taken from diaries, letters, speeches, news reports, epitaphs” (Barnouw, 1993 p. 327). It was met with critical acclaim and “hailed as a classic of the medium” (p. 327). Burns began a new style of documentary filmmaking that is now frequently emulated. His method of zooming in on still images or panning over them has become widely known as the Ken Burns Effect. Ken Burns has taken the historical documentary genre and taken into primetime popularity.



## **Brewing in Indiana**

Indiana has a history of brewing reaching back before its statehood in 1816. In *Hoosier Beer: Tapping into Indiana Brewing History* (2011), Bob Ostrander and Derrick Morris write, “In the first decade of the 1800s, people of Quaker, Baptist, and Methodist faiths came from the Carolinas to Cincinnati and southeastern Indiana to get away from the spread of slavery. Here in 1816, Ezra Boswell, a Quaker who had moved to Richmond from North Carolina, started a commercial brewery” (p. 18). This is considered the first commercial brewery in the state of Indiana and started what is now almost two hundred years of brewing tradition. More shortly followed. “The [Harmony Society] at New Harmony near Evansville also started a brewery in 1816.”(p. 18). A third known brewery opened relatively soon after. In 1818, an advertisement in the *Western Sun* in Vincennes reads, “J. and W. L. Coleman announce that they have erected a large brewery and are in the market for 2,000 bushels of barley and wheat, fifty cents per pound will be paid for hops” (Woodburn, 1914, p. 328). The breweries were not concentrated in one area but spread across the state in Richmond, New Harmony, and Vincennes. As soon as Indiana achieved statehood, incorporated breweries were opening for business and providing beer to the residents of Indiana.

As the number of breweries in Indiana continued to grow, so did the number of those pushing the temperance movement:

A brewery in Fountain City was effectively run out of the city by a local temperance society action in 1830. This action also closed the four saloons in town. The first ‘township option’ effectively came into place in 1828, when

license applications could be refused if more than 50 percent of the freehold residents (adult males who owned property) objected. This led to a true township option by vote in 1842. All the local option laws were found to be unconstitutional by the Indiana Supreme Court in 1853, but statewide prohibition was passed in 1855. Yes, Indiana was officially dry. This lasted for only six months before the Indiana Supreme Court ruled on the side of the wets and found the law unconstitutional” (p. 19).

This was the first of two times Indiana would pass a law banning the production and consumption of alcohol and the start of an ongoing struggle. It was difficult to open a brewery. In the 1880’s, there were near one hundred breweries in Indiana, but temperance activists kept on pressing for prohibition and breweries began consolidating, dropping to 19 breweries in 1918 (p. 24). In 1918, however, Indiana once again entered a period of prohibition that lasted until the end of the national prohibition in 1935, “Signed by Governor James Goodrich, statewide Prohibition passed the House seventy to twenty-eight and by the Senate by thirty-eight to eleven, effective on April 2, 1918. Indiana, of course, ratified the National Prohibition Amendment in 1919, and the entire country went dry in 1920” (p. 21). This ended the business of a large number of breweries that could not afford to switch to the production of other projects. Many breweries that closed were never reopened after the repeal, leading to a decline in the brewing industry. After Prohibition, Indiana breweries started again, but never reached the numbers of before prohibition. Consolidation became a regular occurrence, and by the 1980’s Indiana had a total of two breweries (p. 24). This meant a loss of locally produced beer.

In the 1970's, the first of what are now considered craft breweries opened on the west coast. Fritz Maytag purchased Anchor Brewing, a small brewery on its last legs, and Jack McAuliffe opened New Albion Brewing Company (Acitelli 2011). Slowly at first, but quickly gaining momentum, the new craft beer movement spread across the country and "By the end of 1983, there were fourteen craft breweries and brewpubs, including contract concerns, selling beer in the United States. Seven were in California, three in Washington State, two in New York, and the remainder in Colorado and Michigan (Acitelli 2013, p. 102). After decades of consolidating breweries, this was the rebirth of the local small brewery. People were able to consume locally produced beer in a manner that had been near impossible before.

John Holl and Nate Schweber write, "When the state legalized brewpubs in 1993, it set the stage for a farmer's grip of brewpubs and breweries to open" (Holl & Schweber, 2011, p. 8). Indiana's first new brewery opened in 1989, lasting only a short while, but it was the start. More kept opening such as the Broad Ripple Brew Pub. In 2014, Indiana has close to seventy breweries in operation, with the majority based in the Indianapolis Metropolitan area. Even more are in the process of opening. "The new generation of family breweries, like 3 Floyds, Sun King, Power House, Shoreline, and Half Moon, to name just a few, showed innovation, originality, audaciousness, and enterprise; they were clearly built on the foundation laid by previous Hoosier brewers" (p. 9). Indiana once had a strong brewing industry that went into decline throughout the twentieth century. These new breweries were the rebirth of that brewing industry and the first of a multitude of breweries to come.

## **Purpose of Documentary**

Throughout their existence, documentaries have served as a vehicle for educating audiences on a subject. They vary greatly in style and technique, ranging from historical documentaries to reality television programs. Documentaries can seem vastly different from one another. In the third edition of *Directing the Documentary* (1998), Michael Rabiger suggests what a documentary actually is; it “does not set out to sell or convert, but rather to expand one’s mind and emotions by drawing us through a series of events fraught with meaning and ambiguity” (p. 9). Documentaries seek to explore subjects and present the information in the manner the filmmaker decides to do so. Documentaries are not necessarily unbiased, but present the information and then let the audience decide on their own if they accept the information. John Grierson, a pioneer in the field, further defined the documentary as “a creative treatment of actuality” which “distinguishes itself from the fiction film” (Plantinga 2005, p. 105). Documentaries examine factual events and subjects, but do so in a manner as to interest an audience and create a compelling story. The events and topics are manipulated and structured to form the narrative structure: beginning, middle, and end. Documentaries are designed to affect emotional response. Documentaries show reality but do so in a way shaped by the filmmaker.

As documentaries have a definition, they also have a purpose. Michael Rabiger indicates that documentaries “seem concerned with uncovering further dimensions to actuality and implying some kind of social criticism” (1998, p. 3). Documentaries do not merely cover material on a superficial basis, but examines that material in depth, looking beyond what is simply on the surface. The documentarians apply their own criticism and analysis on the content, as well as their particular viewpoint. This leads to documentaries

taking a stance on the issue. *Blackfish* (2013) examines the subject of orcas being kept in captivity and advocates that it is a dangerous practice. Ken Burn's historical documentary *The National Parks: America's Best Idea* (2009) gives a history of the US National Park System, while promoting the importance of the parks, calling them "America's Best Idea". While they do not force their viewpoint on to the viewer, documentaries present the filmmaker's viewpoint and criticism of the topic

Documentaries have a purpose in providing commentary on a topic that is guided by the filmmaker. During the making of the documentary, the filmmaker must decide how he wants to approach this topic. In *The Technique of Documentary Film Production* (1975), W. Hugh Baddeley states, "It is necessary to answer two important questions: What is the purpose of the film and for what audience is it intended? It is surprising how many films are embarked upon without their objective being precisely defined" (p. 13). When a documentary examines a topic, there are multiple viewpoints than can be addressed on the same topic. The filmmaker must know how the intend to approach the topic. The chosen viewpoint will affect who views the film and additionally, their reaction. In a documentary about Indiana brewing, one approach could state that breweries are beneficial to Indiana; another could be that breweries are detrimental. The viewpoint of the documentary is part of the purpose of the film, but purpose also includes the manner in which the film addresses the subject matter. Michael Renov in *Theorizing Documentary* (1993) lists these methods as: "to record, reveal, or preserve; to persuade or promote; to analyze or interrogate; or to express" (p. 21). A filmmaker can examine a subject matter in a number of ways. *Somm* (2012) reveals the process behind a group of individuals undergoing the exam to become a Master Sommelier. It does not analyze the

exam as a valid testing method or criticize the process. It simply reveals. *Blackfish* analyzes and critiques marine animals in captivity. It provides arguments designed to persuade an audience on the documentary's viewpoint on captivity. A filmmaker must know the purpose of the film they are creating.

When discussing the purpose of a documentary, the main focus is on the content and message of the film. A documentary, however, must have an additional purpose, entertainment. A viewing audience must be interested and involved in the film for it to have any effect. This is where documentary and fiction film share a commonality. Traditionally, such as with John Grierson, they have thought of as completely separate mediums, with fictional narratives having “close shots, rapid pace of editing, a frequent moving camera, studio-created sounds, and dramatic music, whereas common features of documentaries are the opposite—long shots, slow pace of editing, immobile or seldom traveling cameras, location sounds, and background noises” (Lamarre & Landreville 2009, p. 539). Documentaries are thought of as slower and more natural, relying solely on content while fiction films have technical advantages adding to the entertainment value. This thinking, however, is starting to change and that gap between the two is narrowing; “documentaries can contain fictive elements such as musical accompaniment, narration, close shots, telephoto or wide-angle lenses that distort space, or high or low camera” or in other words, “Simply put, storytelling is the essential element of both genres” (p. 539). Documentaries serve to educate an audience on a particular subject matter through a contrived narrative guided by the filmmaker. The story can be accented with cinematic filmmaking techniques to make the film more entertaining.

Documentaries are rising in popularity. In “Documentary and Collaboration:

Placing the Camera in the Community” (2009), Elizabeth Coffman states that “the public’s appetite for documentaries has increased” (p. 62). Coffman provides evidence for this rise in the popularity of films such as *An Inconvenient Truth* (2006) and *March of the Penguins* (2005) (p. 62). Documentaries are gaining critical acclaim and becoming more known to the general public. They are reaching a larger audience to whom they can present their subject matter. They do so through a story that is entertaining to watch and invoke emotion in the audience. This enables documentaries to serve their purpose in presenting their subject material in an entertaining manner to an audience, and thus, enlightening audience on the filmmaker’s viewpoint.

### **Part 3: Methodology**

In this section, I detail the development of the project and the reasoning for choices made throughout the project. I detail the filmmaking process and techniques used in the making of this documentary from preproduction to post production.

When designing *Cheers Indiana*, I was first unsure of how to approach the documentary. While I knew the film would ultimately resolve around Indiana brewing, the focus was initially unclear. There are a multitude of directions that this project could go. After reviewing previously produced projects such as *Hoosier Hospitality: Craft Beer* and *Indiana Brews*, and books such as *Indiana Breweries* and *Hoosier Beer*, I decided the best way to approach Indiana in a Pint would be to have a documentary about the evolution of brewing in Indiana. Using this approach, I address a body of knowledge that has not been comprehensively examined. By looking at the evolution of brewing in Indiana, I show the history of the industry and the current business of brewing. I included

a detailed history from pre-prohibition to present, along with an examination of the culture surrounding the current craft-brewing atmosphere. To further distinguish Cheers Indiana from previous projects, I chose to forgo the use of a narration, which is common in documentaries, having the primary subjects tell the story in their own words, albeit in a way guided and shaped by the filmmaker. Another method to further distinguish it from previous projects is to not focus on specific breweries, rather having any smaller stories fit within the overall narrative.

When having interview participants tell the story without a narrator, it is important to choose the right people to interview. When deciding whom to interview, there were multiple aspects that went into consideration. To meet the goals and objectives of the projects, I wanted to have the interview participants be individuals who are immersed within the Indiana brewing world, since they would be the ones driving the narrative forward as the focus of the documentary. I also wanted a variation of individuals to interview, such as big brewery owners, small brewery owners, brewers, and historians. This was to showcase different perspectives within the documentary.

To find the interview participants, I started by doing research on different breweries to see which ones might contain ideal interviewees for the central narrative. I began sending out emails to potential interviewees that explained the project. While some rejected the invitations, others simply did not respond. The end result was approximately 12 interviews. Most were used in the final cut of the film, but a few were not. Meeting my objective, I ended up with an assortment of individuals related to the brewing culture in Indiana.



Clay Robinson is one of the brewers and owners of Sun King Brewing Company in Indianapolis. He also serves as President of the Brewers of Indiana Guild. Through that position, he has an excellent understanding of not only the legal and regulatory issues surrounding brewing in Indiana, but the culture around it as well. In the documentary, he explains why local breweries are important to the state. Another interview from Sun King included Dave Colt, also one of the co-founders.

Caleb Staton is the Head Brewer at Upland Brewing Company in Bloomington, Indiana. Born and raised in Muncie, he studied brewing in California, but came back to Indiana to brew. From his experience, his interview provides a good explanation of the brewing culture, as well as history of the Terre Haute Brewing Company. Roger Baylor is one of the owners at New Albanian Brewing Company. He provides knowledge of history, as well as more information about the guild and the importance of local breweries.

Ray Kamastra is the owner of Indiana City Brewing Company in Indianapolis. Indiana City is a brand new brewery that is opening in a former brewery building. He is able to provide a perspective from someone who is still in the process of opening. The brewery was not open yet at the time of the interview. Nick Davidson opened up Tin Man Brewing Company in Evansville, Indiana. His brewery is still relatively new and he is able to discuss the impact of not being from the Indianapolis area. Rod Landess is the owner of New Boswell Brewing Company up in Richmond, Indiana. New Boswell gets its name from Ezra Boswell, one of the first commercial breweries in Indiana. Rod comes from the perspective of someone who owns a small local brewery.

Bob Ostrander and Derrick Morris are local historians who wrote *Hoosier Beer: Tapping into Indiana Brewing History*. They are the main source for the history of brewing in Indiana. Derrick also has a collection of historic bottles that were filmed as b-roll for the documentary.

With the specialties and knowledge of the interview participants, I gathered a varied assortment of individuals with expert knowledge of brewing in Indiana. They provided relevant and fascinating information to the documentary narrative of *Cheers Indiana*. Through their varied expertise and amounts of time in the Indiana brewing industry, they were able to aptly discuss and provide information about the evolution of brewing in the state from their first-hand observations and their own experiences.

When planning *Cheers Indiana*, I did not want the documentary to be scripted before production began. This eliminated my own potential bias from the narrative and allowed the interviewees to state their own beliefs about Indiana brewing. The narrative of the film would evolve naturally during the editing phase of the project, from content provided during the interviews. The content would come directly from the interview participants, responding to any question with an accurate answer. I would not prompt them on what to say beyond the wording of the question. This kept the documentary focused on the interview. Another benefit of not scripting the documentary prior to filming is the flexibility that comes afterwards in the editing process, allowing for the possibility of countless alternate narratives. When shooting without a script, the filmmaker compiles a large bank of potential material to be shaped into the documentary narrative. If the documentary is shot with a pre-scripted narrative, it can pigeonhole the story into just that particular narrative with few alternatives for change. If it turns out like

the filmmaker wanted, then it is a positive, but if not, they could be in trouble. Of course, the alternate is just as accurate for non-scripted documentaries. The filmmaker could end up with a large assortment of content with no possible narrative found within the material.

With no narration and no script, the design of the interview questions was of vital importance to get the content I needed to shape the documentary. While the content in the documentary was theirs, the questions guided their answers into something that would work for the documentary. Although each interviewee was different and unique, providing a different perspective on the brewing industry, similarities did exist through each of their interviews. This shaped the questions that were asked. Each interview participant was asked similar questions to the others interviewees. This provided common answers, which made editing easier when comparing sections not specifically related to historical elements. These questions were ones such as, “How would you describe the Indiana brewing scene?” “How do you think it has been progressing since the 1990s?” “Where do you think it is headed in the future?” “How easy or difficult is it to open a brewery in Indiana?” “Why is craft beer important to a local community?” In addition to similar interview questions among the interview subjects, each one was asked specific questions relating to their perspective that they provided in the documentary, which adds diversity to the material collected. These included questions such as asking Caleb Staton of Upland Brewing Company about the history of Terre Haute Brewing Company and their revitalization of the Champagne Velvet brand. Another topic includes asking Clay Robinson of Sun King Brewing Company about the decision to distribute solely in Indiana. A third such specific topic is asking Ray Kamastra of Indiana City Brewing

Company about opening a brewery since they were in the process of doing so at the time and their use of a space that was a former brewery building. These diverse questions added interesting story elements to the documentary that related to the evolution of brewing in Indiana. With such a range, it makes it easier to drive the narrative forward in a way that will make a compelling documentary,

With a multitude of interviews with different people and perspectives, it was important to differentiate the look of each interview and make them stand out from one another. With this in mind, the documentary's director of photography and I made a plan of how different interview setups would look. Through one half of the interviews conducted, the subjects would be facing right of the screen, while in the other half; they would be facing left of the screen. I had to make sure that the interview subjects who I thought would be some of the main ones were on different sides of the screen. Another way to differentiate the interviews was to have different shot compositions. While each interview was done with two cameras, one providing a close-up shot and the other camera, a wide shot, the shots were composed differently from one another. Some of the close up shots were done closer than other close-up shots. The same is true with the wider shots. It adds variety to the way the interviews look. During most of the interviews, a motion slider was used on one of the cameras, alternating between the camera with the close-up interview shot and the one with the wide. This gives the shots smooth motion, helping to make the interviews look interesting. One final method to help distinguish the interviews is the location in which they were filmed. Interviews were filmed in the middle of brew houses, in taprooms, barrel rooms, and in front of hop fields. These

different locations provided a diverse feel for the interviews so that the documentary viewers are seeing similar yet unique looking interviews throughout the film.

When crafting a documentary, interviews alone do not suffice to entertain a watching audience. One must also include b-roll, which is secondary footage placed over interviews to put the narrative in visual terms. It showcases what the interview subjects are discussing. It gives the audience something to relate to the narrative. For *Indiana in a Pint*, b-roll came from a variety of sources and featured visual content relative to the narrative. A large portion of the b-roll came from filming at the breweries, themselves. This included footage of both the brewery facilities and the process of brewing in action. Other b-roll included hop farms and the taprooms in the breweries. Due to the historical nature of the documentary, archival images were also required for the film to be used when the historians are discussing historical content. Some of these images came from the Indiana State Library and Indiana Historical Society. Most historical artifacts were from the collection of Derrick Morris, filmed for the documentary. This includes his collection of historic beer bottles and other memorabilia, known as “breweriana” (Ostrander & Morris, 2011). This connects the audience to the historical content and allows them to visualize the information being discussed by the historians.

The overall objective of *Cheers Indiana* is to educate the viewing audience about the evolution of brewing in Indiana. Through the selection of interview subjects, questions, setup, and the editing process, I attempted to use these factors to make an entertaining documentary that interests audiences, thus fulfilling the objective of educating the documentary viewers. The interviewees were appropriately chosen and

through the information they give, a narrative constructed that properly explains the history and culture of brewing in Indiana.

#### **Part 4: Results of the Project and Discussion**

In this section on the results and discussion of the project, I identify the major understandings found throughout the course of Cheers Indiana and how these newly learned understandings relate to the objectives of the creative project. The findings from the documentary process illustrate that there is a clear history and evolution of brewing in the state of Indiana, from the beginning of statehood in 1816 to present. Historic breweries came and went, but left a lasting legacy that is still prevalent in Indiana.

Boswell Brewing Company was established as the first chartered brewery in the state in 1816 in Richmond. Having long since closed, the name exists on with the New Boswell Brewing Company, owned by Roderick Landess, still, however, in Richmond. Beyond carrying on the name, New Boswell carries on the tradition of serving local beer in the East Central Indiana area. Another early brewery was in the Harmony Society in New Harmony, Indiana. That legacy lives on with the Harmony Beer produced by Great Crescent Brewing Company in Aurora, Indiana and sold in a bar in New Harmony. Terre Haute Brewing Company was, at one point, the seventh largest brewery in the United States. It became a staple in the Indiana brewing culture until the company was eventually bought. Upland Brewing Company resurrected the Champagne Velvet brand name that was a large part of the Terre Haute Brewing Company. Complete with a retro branding design, Upland's Champagne Velvet is reminding Indiana beer drinkers of its rich and exciting history.

According to the interview subjects in the documentary, brewing in Indiana has had its rises and falls when it comes to brewing, much like any other state in the country. Legal prohibition was enacted twice - once in the 1850s and another in 1919, coming into place an entire year before national prohibition (Ostrander & Morris 2011, p. 19). Despite opposition, Indiana reached around one hundred breweries in the late 1800s, but soon began to succumb to consolidation. When national prohibition ended in 1934, Indiana's brewery population was decimated and through consolidation and closings, Indiana had only two breweries. The experts interviewed in the documentary state 1989 as the year the first new brewery opened in Indiana, the "reinstated Indianapolis Brewing Company" (Ostrander & Morris 2011). Although it closed, it was just the front of the wave with more opening every year. Now in 2014, Indiana is approaching close to seventy breweries, with even more on the way (Brewers of Indiana Guild). With the above information discussed by the interview subjects, they give a clear history of brewing in the state of Indiana, one of the stated objectives of Cheers Indiana.

The findings of the documentary point toward an Indiana brewing industry that is currently vibrant and thriving. Breweries continue to open, offering more local beer to Hoosier residents, and in some case, residents outside the state. Some breweries keep the focus on the local communities. Sun King Brewing Company in Indianapolis chooses to solely distribute in Indiana, as opposed to other breweries that try to reach as large a distribution range as possible. Sun King also supports events in the local community such as the roller derby team and the Indianapolis Indians. The documentary findings show that this is a common factor of local breweries.

One major finding of the documentary is the consensus of expert opinions about the “bubble” or whether or not, Indiana will reach a point where there are too many breweries. With the increase in breweries, could Indiana reach a stage where supply outweighs demand? The majority of the brewing professionals interviewed in the documentary believe that Indiana will not reach such a point and if it does, will not do so for some time. Craft beer sales as a whole, including Indiana craft beer, are still but a small portion of total beer sales; there is still a large amount of room to grow.<sup>5</sup> In addition, Indiana has not yet reached the number of breweries that existed in the late 1880s, which incidentally, produced more beer per capita than is being produced now, with a smaller population. There is some concern among the industry about shelf space in retail stores. While not cohesive across the board, some feel that new breweries that intend to mainly distribute on shelves will have trouble getting the product out there. They feel it is best to stay local and focus on a brewpub system. Others, however, feel that plenty of room exists on retail shelves by evidence of the amount of wine that is sold. Bars also face restrictions on the number of taps for beer on draught and room in their coolers.

According to the documentary interview subjects, the Brewers Guild of Indiana is working to promote Indiana beer at the legislative level. They lobby to create change that is favorable to craft beer, such as being able to sell local beer at farmer’s markets. They also put on festivals so local breweries can reach out to potential customers. They are working to establish a relationship with Purdue to grow hops and grains required for beer. Hop farms are beginning to start operation in Indiana, creating local ingredients for

---

<sup>5</sup>Craft beer as defined by the Brewers Association equates to 6.5% of total beer volume and 10.2% of total sales (Brewers Association).



brewery use. This connects to a rising trend in food tourism, indicated by the popularity of brewery tours and visits, as well as visits to local farms. Through the documentary, the evolution of brewing in Indiana is shown in a visual and entertaining manner, in accordance with the goals and objectives of the project.

### **Part 5: Final Overview**

In this final section, I identify the major conclusions, the relationship of the conclusions to the stated objectives of the project, the limitations of the project, and provide recommendations for future similar creative projects. The first commercial brewery opened in 1816, the same year Indiana gained statehood. It is a rich and exciting history that is often overlooked amongst other aspects of Indiana history. Now, with Indiana's surge in breweries, high quality beer has become expected within the state. The goal of Cheers Indiana is to showcase the evolution of brewing in Indiana, which has been accomplished through the production of the documentary.

Documentaries enable viewers to become informed on a topic in a visual and entertaining manner. Through the availability of digital technology, a filmmaker can produce a film on any subject that may interest them or story they think it is important to tell.

Overall, there were many limitations that affected the creative project and the production of the documentary. Some were unavoidable and others could have perhaps been avoided. To fully understand the culture of brewing in Indiana, the documentary required the interview subjects to be in Indiana's brewing industry. This required interviews to be scheduled amidst busy schedules. The interviews had to be done on their

time, mostly during the workweek. With some interviews, this led to difficulties in finding a time to do the interviews. Additionally, to get the best looking interviews, they had to be done at the breweries themselves. Breweries are often busy and get noisy with the sounds of people and running machines. They could not be turned off, requiring us to find the best sounding and looking location on the premise. It led to some more audio issues than I would have liked.

Another large limitation was the amount of travel required to get to the various breweries. Some of the breweries were close, such as New Boswell in Richmond, while others are located in Indianapolis. However, several breweries required several hours of driving time to reach the brewery. This meant logistics had to be important to have a successful shoot. With such distances, it was difficult to find a crew who would be willing to leave for a longer time. Additionally, this project suffered from a paucity of funding. Travel and spending had to be weighed against other options before any funds were spent in regards to the project.

Indiana brewing is a complex topic with multiple facets that could be covered in documentary form, allowing for multiple future projects. Additional documentaries could examine the role of breweries in community development or the brewing process. While this project looks into the evolution of brewing in Indiana, potential exist for additional projects relating to Indiana brewing. One could discuss the impact of brewing on local communities or focus on the process of brewing in Indiana. For future projects, I would recommend that they have closer contact with the interview subjects and advise them on what the interview process will detail to help prevent miscommunications. They should

also take care to remember that brewers are business owners and will not place the interview and shoot above the business.

Through out the process, it has been my objective to introduce viewers of the documentary to what I consider to be an important concern in the state of Indiana. Breweries are on the rise and playing a critical part in the involvement and betterment of their local communities. I hope this documentary plays a role in the development of the Indiana brewing community.

## References

- Acitelli, T. (2013). *The Audacity of Hops: The History of America's Craft Beer Revolution*. Chicago Review Press.
- Brewers Association. (2013). *Craft Brewery Facts*. Brewer's Association. Retrieved on April 19, 2013.
- Baddeley, W. (1975). *The technique of documentary film production*. (4th ed.). New York: Focal Press.
- Barnouw, E. (1993). *Documentary: a history of the non-fiction film*. New York: Oxford University Press.
- Brewers of Indiana Guild. (n.d.). Retrieved from <http://www.brewersofindianaguild.com/breweries>
- Coffman, E. (2009). Documentary and collaboration: Placing the camera in the community. *Journal of Film and Video*, 61(1), 62-78.
- Holl, J., & Schweber, N. (2011). *Indiana breweries*. Mechanicsburg, PA: Stackpole Books.
- Johson, A. (Producer) (2011). *Hoosier hospitality: Craft beer* [DVD].
- LaMarre, H. L., & Landreville, K. D. (2009). When is fiction as good as fact? Comparing the influence of documentary and historical reenactment films on engagement, affect, issue interest, and learning. *Mass Communication and Society*, 12(4), 537-555.
- Milton, J. (2012.). *Indiana brews*. Retrieved from <http://www.josefmilton.com/>
- Nichols, B. (2010). *Introduction to documentary*. Bloomington, IN: Indiana University Press.

Ostrander, B., & Morris, D. (2011). *Hoosier beer: Tapping into Indiana beer history*.

Charleston, SC: The History Press.

Plantinga, C. (2005). What a documentary is, after all. *The Journal of Aesthetics and Art Criticism*, 63(2), 105-117.

Rabiger, M. (1998). *Directing the documentary*. (3rd ed.). Woodford, MA: Focal Press.

Renov, M. (1993). *Theorizing documentary*. New York, NY: Routledge.

Sikich, C. (2014, January 24). Explosive growth of craft breweries may saturate Indy's beer market. *The Indianapolis Star*. Retrieved from <http://www.indystar.com/story/money/industries/real-estate/2014/01/22/bottoms-up-12-indy-area-brewers-target-2014-openings/4778279/>

Woodburn, J.A (1914). Minor Notices. *The Indiana Magazine of History*, 321-323.

## Appendix A

### Interview Questions (Interview Order)

#### Ray Kamastra, Indiana City Brewing Company

Who are you? Tell me a little about yourself?  
 What made you decide to open a brewery?  
 Why is local beer important to you or to others?  
 What role has it played in your life?  
 How supportive have people been about the plan?  
 What challenges have you faced so far?  
 What have you found about the history of the building?  
 What condition was it in and how has the renovation process been?  
 What is still to be done?  
 What is required to open a brewery?  
 How do you intend to distinguish yourself from other Indiana breweries?

#### Bob Ostrander, Hoosier Beer: Tapping into Indiana Brewing History

How did the book come about?  
 What was brewing like pre-prohibition in the 1800s?  
 How did change after prohibition?  
 How has it changed in the last few decades?  
 Why do people get so into craft beer?  
 What is craft beer?  
 Do you think we'll reach a point where there are too many breweries?  
 What challenges do breweries face?  
 How does Indiana compare to other states as far as brewing?  
 What role has Indiana brewing played?  
 Where do you think Indiana brewing is headed in the future?  
 What started the rebirth of brewing in Indiana?  
 What were the histories of some of the major breweries in Indiana?

#### Ryan Hammer, Three Hammers Farms

What inspired you to start a hop farm in Indiana?  
 What was the inspiration of the name?  
 Describe the process of hop farming?  
 What is the role of hops in beer?  
 Are breweries being receptive to local hops?  
 How is the hop farming industry growing in Indiana?  
 How important do breweries consider local ingredients?  
 How does Indiana rate in terms of brewing and hop farming?  
 Where do you think the state will go?  
 What challenges do you face?

Why is local important?  
 Why is Indiana special?

#### Rodrick Landess, New Boswell Brewing Company

What inspired you to open a brewery?  
 What about brewing interests you?  
 What responsibilities exist as a brewery owner?  
 What challenges exist?  
 How has Richmond acted as a community?  
 What is the history of Boswell?  
 Why is local beer important?  
 What styles of beer do you carry?  
 How is craft beer growing in Indiana?  
 What is craft beer?  
 How is Indiana compared to other states?  
 How do you think it is going to progress?  
 Will it hit a breaking point?  
 How is the relationship between Indiana brewers?  
 What makes Indiana special?  
 Why drink Indiana?  
 What role does a brewery play in the community?

#### Caleb Staton, Upland Brewing Company

What got you into brewing?  
 What is the Indiana brewing company like?  
 What are the responsibilities of a brewer?  
 What is the history of Upland?  
 What role does it play as an older brewery in the state?  
 What impact does it have on the community?  
 What are its sustainability efforts?  
 What is its distribution range?  
 What is the history and impact of Champagne Velvet?  
 What was the process in making the beer?  
 How has it been received?  
 How would you describe the Indiana brewing scene?  
 How is it compared to other states or several years ago?  
 How is it progressing?  
 What are local breweries doing to help Indiana grow?  
 Why Indiana?  
 Will it the breaking point?  
 Why is local important?  
 What challenges does Indiana face?  
 What does the future hold?

Nick Davidson, Tin Man Brewing Company

Why did you choose to open a brewery?  
 Why Evansville?  
 Why Indiana?  
 How receptive has the community been?  
 What impact does the brewery play in the community?  
 What was the process to open a brewery?  
 How is the brewing community?  
 How easy or difficult is it to open a brewery in Indiana?  
 What laws make it easy or difficult?  
 What is the history of brewing in Evansville?  
 How would you describe the Indiana brewing scene?  
 How far has it come and how is it progressing?  
 What do you see in the future?  
 Why is local important?

Roger Baylor, New Albanian Brewing Company?

Why did you choose to open a brewery?  
 Why New Albany?  
 Why Indiana?  
 How receptive has the community been?  
 What impact does the brewery play in the community?  
 What was the process to open a brewery?  
 How is the brewing community?  
 How easy or difficult is it to open a brewery in Indiana?  
 What laws make it easy or difficult?  
 What is the history of brewing in the area?  
 How would you describe the Indiana brewing scene?  
 How far has it come and how is it progressing?  
 What do you see in the future?  
 Why is local important?  
 What is the Brewers of Indiana Guild?

Clay Robinson, Sun King Brewing Company

Why open a brewery?  
 What were the reactions to doing so?  
 What was Indy brewing like before Sun King opened?  
 How has it changed since?  
 What Indiana laws make brewing difficult?  
 What impact has Sun King had on the community?  
 Why should people care about local beer?  
 How does Indiana compare to other states?  
 What does the future hold?



Why did you decide to can?

Why Indiana?

What is the Brewers of Indiana Guild doing to help local breweries?

Derrick Morris, Hoosier Beer: Tapping into Indiana Brewing History

What got you into collecting beer bottles?

What was brewing like pre-prohibition?

What happened during prohibition?

How was Indiana affected afterwards?

What is the history of prohibition in Indiana?

What is prohibition?

What did Indiana brewing look like in the mid 1900s?

What was the history of Indianapolis Brewing Company?

What was the history of Berghoff?

What was the history of Drewerys?

## Appendix B

### Interview Screenshots (Unedited) (Alphabetical Order)

Bob Ostrander, Hoosier Beer: Tapping into Indiana Brewing History



Caleb Staton, Upland Brewing Company



Clay Robinson, Sun King Brewing Company



Derrick Morris, Hoosier Beer: Tapping into Indiana Brewing History





Nick Davidson, Tin Man Brewing Company



Ray Kamastra, Indiana City Brewing Company



Rodrick Landess, New Boswell Brewing Company





Roger Baylor, New Albanian Brewing Company



Ryan Hammer, Three Hammers Farms

